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ON THE ART OF ENTERING ANOTHER'S BODY: A
HINDU FICTION MOTIF

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The Yoga philosophy teaches, on the way to ultimate salvation, many ascetic practices which confer supernormal powers. Thus the third book of the prime authority on this philosophy, the "Yoga-Sūtras" of Patañjali, gives an account of these vibhūtis, or powers.¹ They cover a large part of all imaginable magic arts, or tricks, as we should call them: knowledge of the past and the future; knowledge of the cries of all living beings (animal language); knowledge of previous births (jātismara, Pāli jātissara); mind-reading; indiscernibility of the Yogin's body; knowledge of the time of one's death; knowledge of the subtle and the concealed and the obscure; knowledge of the cosmic spaces; the arrangements and movements of the stars; cessation of hunger and thirst; motionlessness; the sight of the supernatural Siddhas² roving in the spaces between the sky and the earth; discernment of all; knowledge of one's own mind mind-stuff and of self; supernormal sense of hearing, feeling, sight, taste, and smell; penetration of one's mind-stuff into the body of another; non-adherence of water, mud, thorns, etc.; levitation (floating in the air); subjugation of the elements; perfection of the body; subjugation of the organs; authority over all states of exist-

¹ Also named bhūti, siddhi, āiçvarya, yogeçvaratā, and the like.

² Perfected beings that have become quasi-divine.

ence; omniscience; and, finally, as a result of passionlessness or disregard of all these perfections, the isolation or concentration that leads up to final emancipation or salvation.

In later Yoga scriptures the supernormal powers are systematized as the 8 mahāsiddhi (great powers): (1) to render one's self infinitely small or invisible; (2, 3) assumption of levitation and gravitation; (4) power to extend one's self, so as, *e. g.*, to be able to touch the moon with one's finger tip; (5) irresistible fulfilment of wishes; (6) complete control over the body and the organs; (7) power to alter the course of nature; (8) power of transfer at will. And, in addition to these, other, even more wonderful faculties are described, such as citing and conversing with the dead; the assumption of many bodies at one and the same time; trance and burial alive,³ and finally even the power of creation. There are also other systematizations, such as that of the commentator to Vācaspatiṃṣra's "Sāṃkhya-tattva-kāūmudī," mentioned by Garbe in his translation of that work, in the *Transactions of the Royal Bavarian Academy*, Vol. XIX., p. 586.

From its own point of view Yoga does not overestimate these powers; they are all considered ephemeral or unimportant or even contemptible. They are merely a progressive course towards the final goal of emancipation. Buddhist writings state repeatedly that they do not lead to perfection. The great Jain Divine, Hemacandra, once engaged in a Yoga tournament with another Jain Doctor, Devabodhi. Hemacandra made appear all the ancestors of King Kumārapāla, together with the entire Olympus of the Jainas,⁴ he himself in the meanwhile floating in the air. He thus beat Devabodhi, but in the end declared that all his stunts as well as Devabodhi's were mere hallucinations.⁵

But was there ever such an enhancement of the vulgar practice of magic? Philosophy, in dealing with such matters at all, enters into partnership with fairy-tale; it sanctions, promotes, and legalizes, so to speak, every fancy, however misty and however ex-

³ See for this matter Ernst Kuhn's statement in Garbe, "Sāṃkhya und Yoga" (Encyclopaedia of Indo-Aryan Research), p. 47.

⁴ Cf. Mahābh., 15. 31. 1.

⁵ See Bühler, "Über das Leben des Jaina Mönches Hemacandra," p. 83.

travagant. It is easy to foresee that both folk-lore and sophisticated narrative would simply jump at such tenets and build on their foundation fantastic structures. Nothing is impossible where the canons of time and space and number, and of every sobering empirical experience have been undermined by such a travesty on scientific thought. The fiction texts are fully aware of the support they have in Yoga, as when, *e. g.*, Kathās. 45. 79, states distinctly that magic art is founded on Sāṁkhya and Yoga, and calls it "the supernatural power, and the independence of knowledge, the dominion over matter that is characterized by lightness and other mystic properties."

What is perhaps more important, though in a different way, no narrative of events, even historical events, is immune to this complete obliteration of the boundary line between fact and fancy. We can understand better why all professed Hindu historical texts (Caritas or Caritras) deal with alternately on the same plane, and present alternately as equally credible, things that may have happened and things that may not happen. They have been taught to believe all that by a schematic philosophy.

All narrative texts from the Mahābhārata on are full of Yoga technique,⁶ and there is scarcely a single item of the Yogin's fictitious powers that has not taken service with fiction. To begin with the Yogin, or some undefined ascetic who is, to all intents and purposes, omnipotent, is met at every turn of fiction. Asceticism is practised for the avowed purpose of obtaining magic power.⁷ The Yoga's most extravagant claim,⁸ namely that it enables its adepts to act as the almighty Creator, is supported in epic narrative by the statement that the Yogin possesses the power of sṛṣṭi, *i. e.*, the ability to create things like Prajāpati.⁹ Division of personality (kāya-vyūha) is practised not only by the gods (Sūrya in Mahābh. 3. 306. 8; or Skanda, *ibid.*, 9. 44. 37), but even by mortals. In Kathās. 45. 342 ff., King Sūryaprabha, having accumulated at one and the same time an unusually large stock of wives, divides his body by his magic

⁶ See Hopkins, JAOS. XXII. 333 ff.

⁷ *E. g.*, Kathās. 107. 81.

⁸ Garbe, "Sāṁkhya," p. 187.

⁹ See Hopkins, *l. c.*, p. 355.

science, and lives with all those ladies, but with his real body he lived principally with his best beloved Mahallikā, the daughter of the Asura Prahlāda. Disappearance; making one's self small ("so small as to creep into a lotus-stalk")¹⁰; floating in or flying through the air¹¹, with or without a chariot; remembrance of former births¹²; doing as one wills are commonplaces of fiction to the point of tiresome cliché. They are used to cut the Gordian knot, or as substitutes for the *deus ex machina*, when convenience calls for them in the least degree.

No doubt many or most of these fairy-tales were known to folk-lore before Yoga philosophy systematized them, and many more are current in fiction which the Yoga does not take note of at all. The gods could always do as they pleased, to begin with, Yoga or no Yoga. There is an especial class of semi-divine persons, the so-called Vidyādhara, or "Holders of Magic Science," who need no instruction in Yoga and yet possess every imaginable power. They are magicians congenitally, habitually fly in the air, and are therefore also known by the name of "Air-goers" (*khecara*, or *vihaga*). In a vaguer way almost any one at all may own magic science in fiction. The fairy-tale is interested more in the individual items of magic as self-existent real properties of its technique than in their causes or their motivation. But the influence of the Yoga appears in this way: as a rule, each magic trick is dignified by the name of *vidyā*, "science" or "art" ("stunt," as we might say). These *vidyās* are in the first place the property by divine right of the above-mentioned Vidyādhara, but they may also be acquired, or called into service by mortals.

Quite frequently the *vidyās* are personified and cited like familiar spirits, or good fairies.¹³ They appear in profusion with pedantic descriptive names. Thus there is the *Vidyā* called Pra-

¹⁰ Mahābh. 12. 343. 42.

¹¹ Kathās. 18. 184; 20. 105, 141; 25. 262; 38. 153; 59. 106; Pārçvanātha Caritra 2. 556; Kathākoça, pp. 49, 58; Prabandhacintāmaṇi, pp. 137, 150, 195 (in Tawney's Translation).

¹² Mahābh. 13. 29. 11; 18. 4. 23-37, and on every other page of fiction.

¹³ In Vikrama-Carita the eight siddhis (above, p. 2) are personified as virgins; see Weber, Indische Studien, XV. 388.

jñapti, "Prescience," or "Foreknowledge,"¹⁴ Kathās. 51. 45; III. 52; Pārçvanātha Caritra, 6. 879, 1141; or Prākṛit Jānāvaṇī (Sanskrit, Jnāpanī), "Knowledge."¹⁵ In Kathās. III. 52, a king, suspecting that some calamity might have befallen his father, thought upon the "Science" named Prajñapti, who thereupon presented herself, and he addressed her: "Tell me how has my father fared?" The Science that had presented herself in a bodily form said to him: "Hear what has befallen your father, the king of Vatsa." Similarly, in Kathās. 30. 6 ff., Madanavega, a Vidyādharma, is worried because he is in love with the mortal maiden Kaliṅgasenā. He calls to mind the Science named Prajñapti, which informs him that Kaliṅgasenā is an Apsaras, or heavenly nymph, degraded in consequence of a curse. Similarly, *ibid.*, 42. 32, Ratnaprabhā calls up a supernatural Science, called Māyāvati, "Witching," which tells her tidings of her husband.

The "Science" called Cākṣuṣī, "Seeing," is bestowed by the Gandharvas upon Arjuna, Mahābh. i. 171. 6; the "Science" called Pratismṛti, "Memory," is taught by his brother to Arjuna, *ibid.*, 3. 36. 30. In Bambhadatta, p. 8, l. 19, there is a "Science," called Samkari (Skt. Çamkarī), "Safety-bestower"; if this is merely remembered it surrounds one with friends and servants that do one's bidding (see also *ibid.*, p. 15, l. 2). In Kathās. 46. 110, King Candradatta possesses the Science called Mohanī, "Bewildering," and for that reason is hard to conquer; similarly, in Kathākoça, p. 144, there is the Science called "Invincible" (presumably Aparājitā); and in Pārçvanātha Caritra, 3. 938, the Science called Viçva-vaçikāra, "All-subjecting," presents herself in person (āvīrbhavati svayam).

The last-mentioned text, in 8. 60, 158, has the Science called Khagāminī, "Flying in the air." The same Science is called Ākāçagāminī in Pārçvanātha 1. 577, and in Prabhāvaka Carita, p. 11, çloka 151; Vyomagāminī or Gaganagāminī in Prabhāvaka Carita, p. 7, çloka 109, and p. 19, çloka 148; not very different is the Science called Adhiṣṭhāyinī, "Floating in the air," Pārçvanātha 1.

¹⁴ See also Kathākoça, pp. 22, 32. A preceptor of these sciences is called Prajñapti-Kauçika in Kathās. 25, 284.

¹⁵ "Story of Bambhadatta" (Jacobi, "Māhārāṣṭri Tales," p. 8, l. 26).

599. This is, of course, the prime quality of the Vidyādhara (khecara) themselves. Frequent mention is made of the Science called "Resuscitation": *Samjīvinī*, *Pārçvanātha* 6. 706; or *Jīvanī*, *Mahābh.* 1. 67. 58; or *Mṛtajīvinī*, *Skandapurāna*, *Kāçikhaṇḍa*, 16. 81. *Pārçvanātha*, 2. 201, has the Science called *Dhuvana-kṣobhinī*, "Earthquake"; and *Pārçvanātha* 8. 158, and *Pariçīṣṭaparvan* 2. 173, have the Science called *Tālodghāṇī*, "Opening of locks." It will be observed that texts of the Jaina religionists figure frequently in this matter, this, because of the importance which the Jainas attach to ascetic practices. These practices and the beliefs connected with them have, in their turn, stimulated the Jainas' great love of fiction. It is rather characteristic that the *Pārçvanātha Caritra* 1. 576 ff., mentions no less than five of these Sciences in one place, to wit: *Adṛçyikaraṇa*, "Invisibility;" *Ākrṣṭi*, "Compelling the presence of a person;" *Rūpāntarakṛti*, "Changing one's shape;" *Parakāyapraveça*, "Entering another's body;" and *Ākāçagāminī*, "Traveling in the air."

Conspicuous among these magic "Arts," as we may now call them, is the "Art of entering another's body."¹⁶ In the *Yoga-Sūtras* iii. 38 it is called *para-çarīra-āveça*; in other *Yoga* writings, and in *Merutuṅga's Prabandhacintāmaṇi*, p. 12, *para-pura-praveça*;¹⁷ in *Kathās.* 45. 78, 79, *dehāntara-āveça*, or *anya-dehapraveçako yogaḥ*; in the Jainist *Pārçvanātha Caritra* 1. 576; 3. 119; in the Metrical Version of the *Vikrama Carita*, story 21, lines 109-110; in the *Bühler* manuscript of the *Pañcatantra*, and in *Meghavijaya's* version of the same text, *para-kāya-praveça* (see *WZKM.* XIX, p. 64; *ZDMG.* LII, p. 649). The same designation is used in the *Vikrama* story in a manuscript of the *Vetālapañcaviṅçati*, edited by *Uhle* in *ZDMG.* XXIII, pp. 443 ff. The *Vikrama Carita* defines this Art (with others) as ancillary to the eight *mahāsiddhis*, to wit, *parakāyapraveçādyā yāç ca katy api siddhayaḥ*, *etadaṣṭamahāsiddhipāda pañkajasevikaḥ*, "the Arts Entering an-

¹⁶ In *Hemacandra's Yogaçāstra* this is preceded by the "Art of separating one's self from one's body," called *vedhavidhi*; see *Bühler*, "Ueber das Leben des Jaina Mönches Hemacandra," p. 251.

¹⁷ *E. g.*, *Aniruddha to Sāṅkhyas.* p. 129. The *Sanskrit Lexicons* either omit or misunderstood this word; see *Böhtlingk*, VII, p. 356, col. 1.

other's body and some others are subservient to the foot-lotuses of the these mahāsiddhis (the great Arts)." For all that the parakāya-praveṣa is an art destined to make a brilliant career in fiction. It is applied in two rather distinctive ways, one more philosophical, the other plainly folk-lore. In its philosophical aspect "the mind-stuff penetrates into the body of another." Patañjali's Commentator (Yoga-Bhāṣya of Veda-Vyāsa) remarks that the Yogin, as the result of concentration reduces his karma, becomes conscious of the procedure of his mind-stuff, and then is able to withdraw the mind-stuff from his own body and to deposit it in another body. The organs also fly after the mind-stuff thus deposited.¹⁸ In its folk-lore aspect the art consists of abandoning one's body and entering another body, dead or in some other way bereft of its soul. The second form is naturally more popular in fiction.

There is but one elaborate instance of the art of pervading another's body with one's mind-stuff, Mahābhārata, 13. 40 ff. A noble sage, named Devaçarman, had a wife, Ruci by name, the like of whom there was not upon the earth. Gods, Gandharvas, and Demons were intoxicated by her charms, but none so much so as the God Indra, the slayer of Vṛtra, the punisher of Pāka. Indra is of old a good deal of a *viveur* and man about town. In remote antiquity he established for himself his dubious reputation by violating Ahalyā, the beautiful wife of the great Sage Gāutama; therefore he is known ever after as the "Paramour of Ahalyā" (ahalyāyāi jāraḥ).¹⁹ Now Devaçarman, the great Sage, understood the nature of women, therefore guarded that wife with every device and endeavor. Also, he was aware that Indra, seeker of intrigues with the wives of others, was the most likely source of danger: hence he yet more strenuously guarded his wife. Being minded to perform a sacrifice he pondered the means of protecting his spouse during his absence. He called to him his disciple Vipula, and said: "I am going to perform a sacrifice; since Indra constantly

¹⁸ Wood, The Yoga-System of Patañjali, HOS. Vol. XVII. p. 266. Cf. the *kāmavasāyitva* of the commentator to Vācaspatiṁṣra's "Sāmkhya-tattva-kāumudī," l. c.

¹⁹ From *Ṣatapatha Brāhmaṇa*, 3. 3. 4. 18, on to *Kathāsaritsāgara* 17. 137 ff.; see my *Vedic Concordance* under *ahalyāyāi*.

lusts after Ruci, do thou guard her with all thy might. Unceasingly must thou be on thy guard against him, for he puts on many disguises!" Then Vipula, ascetic and chaste, clean like the sheen of fire's flame, knowing the moral law and truthful, consented to take charge.

As the Master was about to start Vipula asked him: "What are the shapes that Indra contrives, when he comes? What sort of beauty and majesty does he assume, pray tell me that, O Sage?" Then the Master recounted to him Indra's wiles in detail: "He appears with a diadem, carrying his war-bolt, with jewels in his ears; the next moment like a Paria in appearance; as an ascetic with a tuft on his head, clothed in rags; of body great, or of body small. He changes his complexion from red to pale, and again to black; his form from stalwart youth to decrepit old age. He appears in the guise of Brahman, Kṣatriya, Vāiçya, Çūdra, indifferently of high or low caste; may show himself beautiful in white robe; disguised as swan or koil-bird; as lion, tiger, or elephant; in the guise of god, or demon, or king; fat or lean; as a bird, or stupid animal of many a form, even as a gnat or fly. He may vanish, so as to be visible only to the eye of knowledge; turn to thin air."

The Sage in due time starts on his journey, leaving his fiduciary pupil in charge of the wife. Indra, as forecast, appears upon the scene, and Vipula finds that Ruci is wayward. Then, by his Yoga, he invades her mind (*cittasya paraçarîrāveçaḥ*) and restrains her. He abides in her "limb by limb," like a shadow, like a person stopping in an empty house which he finds on his way, soiling her as little as a drop of water soils a lotus-leaf, standing in her like a reflection in a mirror.

Ruci is unconscious of the influence, but the operator's eye is fixed, for his spirit is far away. When Indra enters she wishes to say politely to the guest, "Who are thou?" but, stiffened and restrained by the magic presence in her soul, she is unable to move. Indra says: "Compelled by the bodiless God of Love I come for thy sake, O sweetly smiling woman," but she is still unable to rise and speak, because the virtuous pupil restrains her by the bonds of Yoga. Vipula finally returns to his own body, and Indra, shamed by his reproaches, slinks off.

Twice more in the Mahābhārata the motif takes the form of pervading another with one's self. In 12. 290. 12 the Sage Uçanas, perfect in Yoga, projects himself into Kubera, the god of wealth, and controls him so as to be able to take his wealth and decamp. In 15. 26. 26-29 the ascetic Vidura, as he dies, rests his body against a tree, and enters the body of Yudhiṣṭhira who is thus dowered with Vidura's many virtues. The Sage, having left with Yudhiṣṭhira his powers, obtains the Sāmtānika's worlds. But, as a rule, the art is to enter the empty body of a dead person, or of a person who has himself decamped from his own body. That is the permanent type. Thus, in Kathākoça, p. 38 ff., Prince Amaracandra enters another's body in order to feign death, and thus test the faith of his wife Jayaçrī who had but just married him by svayaṃvara. When she is about to join him on the funeral pyre he recovers his body by his magic.

The intricate story of Yogananda, or the Brahman disciple Indradatta, who became king Nanda by entering his dead body by Yoga, is told, Kathās. 4. 92 ff.; and in the fifth chapter of Merutuṅga's Prabandhacintāmaṇi, p. 271. In the version of the Kathāsaritsāgara the celebrated Hindu Grammarian Vararuci, together with his two pupils Vyāḍi and Indradatta, wishes to learn from Varṣa a new grammar that had been revealed to him by the god Kārttikeya. Now Varṣa asks a million gold pieces for the lesson. The price is rather stiff, and they know no way except to rely on the liberality of king Nanda of Oudh. When they arrive in Oudh Nanda has just died. They devise that Indradatta shall enter for a short time Nanda's body, and that he shall again withdraw therefrom as soon as he has granted the million. Indradatta then enters Nanda's body; Vyāḍi watches over Indradatta's empty shell; Vararuci makes the request for the money. But the wise minister of the defunct king, Çakaṭāla by name, reflects that Nanda's son is still a boy, that the kingdom is surrounded by enemies, and decides to retain the magic Nanda (Yogananda) upon the throne. He therefore orders all corpses to be burned,²⁰ including Indradatta's, and the latter's soul, to its horror, is thus compelled to reside in the body of Nanda, a Çūdra, whereas it is, in truth, that of a Brahman.

²⁰ For this feature, namely, the burning of temporarily abandoned bodies, see Benfey, Pañcatantra, I. 253; II. 147.

In the Prabandhacintāmaṇi king Nanda of Pāṭalīpura dies, and a certain Brahman enters his body. A second Brahman by connivance comes to the renovated king's door, recites the Veda, and obtains as reward a crore of gold-pieces. The prime minister²¹ considered that formerly Nanda was parsimonious, whereas he now displayed generosity. So he arrested that Brahman, and made search everywhere for a foreigner that knew the art of entering another body. Hearing, moreover, that a corpse was being guarded somewhere by a certain person he reduced the corpse to ashes, by placing it on the funeral pyre, and so contrived to carry on Nanda as monarch in his mighty kingdom as before. Benfey, Das Pañcatantra, I. 123, quotes Turnour, Mahāvaṅṣo, Introduction, p. XLII, to the effect that Buddhist sources report of Candragupta, the founder of the Māurya dynasty, the same story. Candragupta's body was occupied after his death by a Yakṣa, named Devagarbha.

In the Vampire-story in Çivadāsa's recension of the Vetālapañcaviṅçati, 23; Kathāsaritsāgara, 97; Oesterley's "Baitāl Pachīsī," 22; "Vedāla Cadai," 22,²² the Vampire relates how an old and decrepit Pāçupata ascetic abandons his own shriveled body and enters that of a young Brahman who has just died, and later on throws his own body into a ravine. In the Hindī version of the Vampire stories ("Baitāl Pachīsī," 24), but not in the classical versions, there occurs an unimportant variant of the same story.

In Kathās. 45. 47, 113, the Asura Maya tells Candraprabha that he was, in a former birth, a Dānava, Sunītha by name, and that his body, after death in a battle between the Devas and the Asuras, had been preserved by embalming. The Asura Maya proposes to teach Candraprabha a charm by which he may return to his own former body, and so become superior in spirit and strength.

In the Hindustani "Bhaktimāl"²³ there is a merry story about Çamkarācārya, who has entered into a learned disputation with a Doctor named Mandan Misr. The latter's wife had crowned the

²¹ Çakaṭāla (or Çakaḍāla) is his name in the same text, p. 306, and in another Jain text, Pariçīṣṭaparvan 8. 50.

²² Babington in "Miscellaneous Translations from Oriental Languages," Vol. I. Part IV, p. 84.

²³ See Garçin de Tassy, "Histoire de la Littérature Hindoui et Hindoustani," II. 44.

heads of the two disputants with wreaths; Mandan Misr's wreath faded first, and Çankara declares that he has conquered, and that Mandan Misr must become his disciple. But the wife remonstrates, on the plea that her husband is only half, she herself being the other half: he must conquer her also. She enters into a disputation with him particularly on the Art of Love (Ras-Schaster), in which he, a Brahmācārin, is quite inexperienced. In order not to have an undue advantage she gives him a month's time for preparation. Çankara enters the body of a king who has just died, committing his body to the care of his disciples. In the time of a single month Çankara gathers a fund of experience in the art sufficient to down the woman in her own domain.

A Buddhist novice kills a serpent in order to enter its body, according to Burnouf, "Introduction à l'histoire du Bouddhisme," I. 331, and Stan. Julien, "Mémoires," I. 48; see Benfey, *Das Pañcatantra*, I. 124.

F. W. Bain, "A Digit of the Moon," pp. 84 ff., tells the following, presumably spurious, story, based upon sundry echoes from Hindu fiction: A king's domestic chaplain (purohita) is smitten with an evil passion for another man's wife. He gets the husband interested in the art of entering another's body, takes him one night to the cemetery, and there each by the power of Yoga abandons his body. The Purohita enters the body of the husband, who in turn is obliged to put up with the Purohita's body that is left. By chance he returns not to his own home, but to the house of the Purohita.

His wife's illicit love for the Purohita has in the meantime driven her to his house, and as a result, she now showers unaccustomed endearments upon her own husband in the guise of the Purohita. The Purohita, in the meantime, has gone to the house of this dissolute woman, where he passes the night, cursing his fate because of her absence. In the morning the Purohita leaves the house before the woman's return, and arrives at his own house where he finds the husband asleep in his own bed. After mutual recriminations they return to the cemetery and change back their bodies. Then the husband realizes the import of what has happened and brings both the Purohita and his own wife before the

king's officers. But the Purohita says: "I have not touched your wife." And the wife says: "Was it not yourself that I embraced?" And the situation, in the manner of the Vampire-stories, remains a puzzle.

The most important aspect of our theme is that which tells how a certain king, either Mukunda or Vikrama, was tricked out of his body by a wily companion. In both versions figure a parrot, and a devoted and observant queen; and in both stories the king finally regains his own body. Nevertheless, the two types of story show very individual physiognomies. The Vikrama story, in an essentially Hindu form, has been accessible since a very early date (1817) in "M. le Baron Lescallier," *Le Trône Enchanté*, New-York, de l'imprimerie de J. Desnoues, No. 7, Murray-Street, 1817. This, as the translator explicitly states, is a translation from the Persian "Senguehassen Batissi," which in its turn is a version of the Hindu cycle of stories best known (though not exclusively so) under the names of "Sinhāsana-dvātriṅṅikā," or, "The 32 Stories of the Throne Statues"; or "Vikrama Carita, the History of King Vikrama."²⁴ Benfey traces the Vikrama version, or echoes from it, through five Western story collections, all of which are certainly based upon Hindu models, because they contain the feature of the parrot, or, in the case of the Bahar Danush, of the sharok bird (the maina, Skt. *çārikā*²⁵). But, as far as Hindu literature is concerned, Benfey knew only a Greek rendering of the Mukunda story in Galanos' translation of the *Hitopadeça*.

The Mukunda version was made accessible to Europeans considerably later than Lescallier's Vikrama version. Galanos, "*Χιτοπαδασσα ἢ Παντοα Ταυτρα*," pp. 20 ff., rendered it into Greek in 1851 (see Benfey, l. c., p. 4), and Benfey translated it from Galanos in *Pañcatantra*, Vol. II., pp. 124 ff. Since then Hertel found the original of Galanos in the Bühler manuscript of the *Pañcatantra*;

²⁴ See A. Loisseleur Deslongchamps, "Essai sur les Fables Indiennes," p. 175, note 5 (who draws attention to "1001 Nights," LVII-LIX); Benfey, *Das Pañcatantra*, p. 123. The Hindu classical versions of the Sinhāsana do not, as far as I have been able to find out, contain the story; see especially their summary, as made by Weber, "Indische Studien," XV, pp. 447 ff.

²⁵ See my paper, "On Talking-Birds in Hindu Fiction," *Festschrift an Ernst Windisch*, pp. 349 ff.

see WZKM. XIX. 63 ff. He also brought to light two briefer versions of the same story, one in Meghavijaya's recension of the Pañcatantra, ZDMG. LII, pp. 649 ff.; the other in the Southern textus simplicior of the Pañcatantra, ZDMG. LXI, p. 27. The story pivots about a proverbial (nīti) stanza, to wit:

"That which belongs to six ears is betrayed."

"Not if the hunchback is present."

"The hunchback became a king,

The king a beggar and vagabond."²⁶

King Mukunda of Līlāvati, returning from a pleasure grove to his city, saw a hunchback clown performing his tricks before a crowd. He took him with him in order to make merry over him, and constantly kept him by his side. The king's Minister desiring to consult with the king, saw the hunchback and recited part of the metrical adage:

"That which belongs (is known to) to six ears is betrayed."

But the king continued the stanza:

"Not if the hunchback is present."

On a certain day a Yogin turned up; the king received him under four eyes, and learned from him the art of entering into a dead body. The king kept rehearsing to himself the charm in the presence of the hunchback who, in this way, learned it also. It happened that the king and the hunchback went out to hunt; the king discovered in a thicket a Brahman who had died of thirst. Eager to test his power, he muttered the charm he had learned and transported his soul into the body of the Brahman. The hunchback immediately entered the body of the king, mounted his horse.

²⁶ The original of this verse as given by Hertel, WZKM. XIX. 64, is: *ṣaṭkarṇo bhidyate mantraḥ kubjake nāiva bhidyate, kubjako jāyate rājā rājā bhavati bhikṣukaḥ*. Very similar is the verse quoted from *Subhāṣitārṇava*, 150, by Böhlingk, "Indische Sprüche," 6601: *ṣaṭkarṇo bhidyate mantraḥ catuṣkarṇo na bhidyate, kubjako jāyate rājā rājā bhavati bhikṣukaḥ*. Hertel cites yet another version from the southern textus simplicior of the Pañcatantra, ZDMG. LXI, p. 27, note 2, to wit: *ṣaṭkarṇam bhidyate mantram tava kāryam ca bhidyate, kubjo bhavati rājendro rājā bhavati bhikṣukaḥ*. Cf. also Böhlingk's "Sprüche," 6602 and 6603 (from various sources); they do not mention the *kubjaka*, "hunchback."

and said to the king: "Now shall I exercise royalty; do you go wherever on earth it pleases you." And the king, realizing his helplessness, turned away from his city.

Because the trick king spoke irrelevantly in the presence of the queen, she suspected him and consulted the aged Minister. He began to distribute food among needy strangers, and, as he himself washed their feet, he recited:

"That which belongs to six ears is betrayed."

"Not if the hunchback is present,"

and asked each mendicant to recite the other half of the stanza.²⁷ The true king heard of this; recognized in it the action of the queen, returned as a mendicant, and, when the Minister recited as above, he finished the stanza:

"The hunchback became a king,
The king beggar and vagabond."

The minister was satisfied with this evidence, and returned to the queen whom he found wailing over a dead pet-parrot. He advised her to call the false king and to say: "Is there in this city a magician who can make this parrot utter even a single word?" The fake king, proud of his newly won art, abandoned the royal body, entered that of the parrot, and the true king recovered his own. Then the Minister killed the parrot which had been reanimated by the hunchback.

Meghavijaya's version (ZDMG. LII. 649) is a straight abbreviation of this story. Yet briefer and somewhat tangled is the version reported by Hertel from the South-Indian textus simplicior of the Pañcatantra; see ZDMG. LXI. 27 ff. This version is clearly secondary to that of Galanos; the names are all changed, and the hunchback figures as an attendant of the king, being called

²⁷ On divided stanzas as a means of recognition see the story of Bambhadatta, p. 18, lines 30 ff. (Jacobi, "Ausgewählte Erzählungen in Māhārāṣṭrī"), and cf. my essay on Mūladeva, *Proceedings of the American Philosophical Society*, LII. (1913), 644. On the completion of fragmentary stanzas see Tawney's translation of Prabandhacintāmaṇi, pp. 6, 60; Hertel in ZDMG. LXI, p. 22; and, in general, Zachariae in "Gurupūjākāumudī," pp. 38 ff.; Charpentier, "Paccekabuddhageschichten," p. 35. Cloka as deus ex machina in Parçvanātha Caritra 2. 660 ff.

Kubja, "Hunchback;" *i. e.*, the word has become a proper name without relevance of any sort. The story is, moreover, dashed with motifs that had nothing to do with it originally: The king learns the art from a sorcerer. Kubja overhears the charm. The king sees a female haṅsa-bird in distress, because her mate has been shot by a hunter. The king, out of pity, enters the male haṅsa's body;²⁸ Kubja enters the king's body, usurps the kingdom, but is flouted by the queen. The king abandons the body of the haṅsa, enters that of a beggar, and consults with the sorcerer. The latter tells the story to the king's minister. The minister advises the queen to kill her parrot, and to tell the fake king that she will receive him, if he reanimates the parrot. The false king enters into the parrot and is slain.

All versions of the story with King Vikrama in the center are clearly marked off from the Mukunda story. They supplant the hunchback by a magician (Yogin) and do not pivot about the stanza, "That which belongs to six ears is betrayed." As far as I know there are four versions of this story, to wit: Lescallier's, alluded to above; a version which appears in a manuscript of the *Veṭālapaṅcaviṅcati*, edited and translated by Uhle in ZDMG. XXIII. 443 ff.; a very brief summary in Merutuṅga's *Prabandha-cintāmaṇi*, p. 12; and a full and brilliant version in *Pārçvanātha Caritra*, 3. 105-324.²⁹ Moreover this tale has great vogue in Hindu folk-lore, where it is usually blended with other parrot stories and with other Vikrama stories: see Frere, "Old Deccan Days," pp. 102 ff. (Vicram Maharajah Parrot); J. H. Knowles, "Dictionary of Kashmiri Proverbs," p. 98 (§§ 4 and 5); Anaryan (pseudonym of F. Arbuthnot) in "Early Ideas, Hindoo Stories," pp. 131 ff., where the story is ascribed to the Prākṛit poet Hurrīdas (Harīdāsa);³⁰ Butterworth, "Zig-Zag Journeys in India," p. 167: "The parrot with the soul of a Rajaḥ."

²⁸ For this trait of the story see *Rāmāyaṇa* 1. 2. 9 ff.

²⁹ Deslongchamps, *l. c.*, states that the story occurs, "avec d'autres détails, dans le recueil sanscrit qui a pour titre *Vṛhat-Kathā*" (voyez le *Quarterly Oriental Magazine de Calcutta*, mars 1824). *Vṛhat-Kathā* is doubtless intended for "*Kathāsaritsāgara*," but the story is not there. The *Quarterly Oriental Magazine* is not accessible.

³⁰ That the story did exist in some Prākṛit version seems to be likely,

Lescallier's version of the story, a little uncertain as to its make-up, differs not only from the Mukunda story, but also from the three remaining versions of which we have the Sanskrit text. Since the book is very rare, the following digest may be acceptable: A Yogin (Djogui) named Jéhabel (Jābāla or Jābali?) starts out with the avowed purpose of tricking Vikramāditya (Békermadjiet) out of his body, so that he may rule in his stead. He takes with him a dead parrot. He obtains an audience with the king, and after effusively praising him, says that he has heard that Vikrama possesses fourteen arts (vidyās), one of which is the capacity to transplant his soul into a dead body, and thus to revive it. He begs for an ocular demonstration of this art: Vikrama is to pass his soul for a moment into the body of the dead parrot. After some remonstrance Vikrama consents, and they go to a room whose every opening the Yogin carefully shuts, on the plea that complete secrecy is desirable. Vikrama enters the body of the parrot which immediately shows every sign of life; the Yogin occupies Vikrama's body. Then he attempts to seize the parrot in order to slay him. Vikrama, unable to escape from the closed room, resorts to the supreme being, making what the Buddhists call the *saccakiriyā*, or "truth-act," or *satya-çrāvaṇā*, or "truth-declaration":³¹ "O almighty God, as king I have done good to all men, I have treated generously and benevolently all who have resorted to me, I have solaced the unfortunate, and none, not even animals, have suffered exactions or injustice at my hands. Being without reproach, I do not comprehend for what fault I am thus punished!" No sooner has he uttered this prayer than a violent gust of wind throws open every aperture of the room. The parrot escapes, and settles upon a Samboul (Çālmali) tree in the great garden of Noulkéha,³² where he becomes king of the parrots.

because a stanza which occurs at the end of several manuscripts of the *Vikrama Carita* states that formerly the *Vikrama* collection existed in the *Māhārāṣṭrī* language; see Weber, *Indische Studien*, XV, pp. 187 ff.

³¹ *Pārçvanātha Caritra*, 3. 267. This motif of Hindu fiction, best known by its Buddhist name of *saccakiriyā*, is one of the most constant. Many illustrations of it are in my hands (including the trick-*saccakiriyā*), but the theme is in the competent hands of Dr. E. W. Burlingame, who hopes soon to publish an essay on the subject.

³² Also printed Noutkéha.

The Yogin embalms his own body, buries it secretly, and then proceeds to impersonate Vikrama. One day the parrot reconnoitres the palace, and flutters about the head of the trick king, who is afraid that he will peck out his eyes. He therefore issues a proclamation to the hunters of his domains that he will pay a gold mohur each for parrots, in the hope that he will in this way get rid of the parrot inhabited by Vikrama. As many as are brought to him he promptly orders to be roasted. Now a certain hunter, Kalia by name, spreads a net under the tree inhabited by the royal parrot. The latter deliberately flies into the net, and is followed by all his tribe of parrots. Then he asks Kalia to release them all, on the plea that he will manage to obtain a thousand mohurs as his own price. The hunter is impressed with the royal parrot's accomplishments, and enters upon his scheme.

In the meantime the queens of the palace show repugnance to the usurper, and refuse him the proper marital attentions, so that he is led to cast his eyes upon the daughter of his treasurer Ounian, who is, of course, flattered by this distinction, and promises him his daughter in marriage. One day the maiden with her attendants goes to bathe in a certain bathing tank, passing and repassing on the way the house of the hunter Kaliah. The parrot, hanging in his cage outside, enchants her by his sayings and songs, so that she finally buys him at the exorbitant price of a thousand mohurs—the price which the parrot had set upon himself. When she takes him to her own apartments he notices there the signs of festal doings. He asks her what is the occasion, and she tells him that she is to be married to the king in four days. The parrot breaks out into hilarious laughter, believing that he sees a way to revenge himself on the Yogin. When the treasurer's daughter asks him to explain his hilarity, he tells her that she is making a mistake in marrying the king, since as his wife she would share his affection with a thousand others. She asks what she is to do, and he tells her as follows: "Buy a young deer, small and weakly. On the marriage day, when you are conducted to the palace, take him with you and tie him to the foot of your bed. When the king comes, tell him that you love the deer as a brother, and that marital intimacies must therefore not take place in his presence. The king, angry because

you repel his advances, will kick the deer and kill him. You will then break out in lamentations over the death of the deer, your brother, and insist that you cannot endure caresses unless your eyes behold the deer alive, if only for a moment."

In due time all happens as prearranged. The amorous trick king, to please his new queen, enters the body of the dead deer, and immediately the parrot, who manages to be present, reoccupies his own body. Vikrama then mercifully enables the wicked Yogin to reenter his own body. Shamed and contrite he is allowed to go his way.

The story in this form is unquestionably less well motivated than that of the *Vetālapañcaviṅcati*, or *Pārçvanātha Caritra*, below. Especially, the manner in which, in the latter account, the Yogin is tempted by circumstances to enter upon his perfidious career is important and primary; the relation of the parrot king to his own queen is worked out much more artistically than in the Persian version.³³

The remaining three versions are strikingly unitarian as to plot, but differ each from the other in some details, in style, and in extent. Merutuṅga's version is little more than a table of contents of the little Epic as told in *Pārçvanātha Caritra* (both are Jain texts), although the wording differs a good deal. Merutuṅga (Bombay, 1880) is presumably not very accessible; I give here the brief text of the original:

atha kasmiñç cid avasare paraprapraveçavidyayā nirākṛtāḥ sarvā api viphalā kalā iti niçamyā tadadhigamāya çṛiparvate bhāira-vānandayoginaḥ samīpe çṛivikramas taṁ ciram ārarādha, tat pūrva-prasevakena kenāpi dvijātinā rājño 'gre iti kathitam, yat tvayā māṁ vihāya paraprapraveçavidyā guror nādeyā, ity uparuddho nṛpo vidyādānodyataṁ guruṁ vijñāpayāmāsa, yat prathamam asmāi divjāya vidyāṁ dehi paçcān mahyam, he rājan ayaṁ vidyāyāḥ sarvathānarha iti guruṇodite bhūyo-bhūyas tava paçcāt tāpo bhaviṣyatīty upadiçya nṛpoparodhāt tena viprāya vidyā pradattā, tataḥ

³³ A story similar to that of Lescallier, but differing in many particulars, is told in "Les Mille et Un Jours" (Petis de la Crois), Vol. I., p. 281 (jour 57).

pratyāvṛtāu dvāv apy ujjayinīm prāpya paṭṭahastivipattiviṣaṇṇam
rājalokam avalokya parapurapraveṣavidyānubhavanimittam ca rājā
nijagajaçarira ātmānam nyaveṣayat, tad yathā,

bhūpaḥ prāharike dvije nijagajasyāṅge 'viṣad vidyayā,
vipro bhūpavapur viveṣa nṛpatiḥ krīḍācuko 'bhūt tataḥ.
palligātraniveṣitātmānam nṛpe vyāmṛṣya devyā mṛtim,
vipraḥ kīram ajīvayan nijatanum ṣṛī(vi) kramo labdhavān.

ittham vikramārkasya parapurapraveṣavidyā siddhā.

Tawney's translation, "The Prabandhacintāmaṇi, or Wishing-stone of Narratives," pp. 9, 10, reads: Then, having heard on a certain occasion, that all accomplishments are useless in comparison with the art of entering the bodies of other creatures,³⁴ King Vikrama repaired to the Yogin Bhāiravānanda, and propitiated him for a long time on the mountain of Ṣṛī. But a former servant of his, a certain Brahman, said to the king, "You ought not to receive from the teacher the art of entering other bodies, unless it is given to me at the same time." Having been thus entreated, the king made this request to the teacher, when he was desirous of bestowing on him the science, "First bestow the science on this Brahman, then on me." The teacher said, "King, this man is altogether unworthy of the science." Then he gave him this warning, "You will again and again repent of this request." After the teacher had given this warning, at the earnest entreaty of the king, he bestowed the science on the Brahman. Then both returned to Ujjayinī. When the king reached it, seeing that his courtiers were depressed on account of the death of the state elephant, and also in order to test the science of entering another body, he transferred his soul into the body of his own elephant.

The occurrence is thus described:

The king, while the Brahman kept guard, entered by his science
the body of his elephant;
The Brahman entered the body of the king; then the king became
a pet parrot;
The king transferred himself into the body of a lizard; then con-
sidering that the queen was likely to die,

³⁴ For the tradition that Vikrama became an adept in all sorts of magic, see Jülg, "Mongolische Märchen," p. 217.

The Brahman restored to life the parrot, and the great Vikrama recovered his own body.

In this way Vikramāditya acquired the art of entering another body.

It requires no sharp attention to note that this brief account reads like a digest of some such story as either of the following two. Especially the unmotivated passage of the king from parrot to lizard, and the still less clear mention of "the queen, likely to die" point to a fuller narrative. As against this the change in some proper nouns is of no significance, since it is a constant factor in the repetition of stories. One verse of the final summary, a sort of versus memorialis of the main points of the story, is repeated almost verbatim at the end of the Vetālapañcaviṅṣati version, to wit:

vipre prāharake nṛpo nijagajasyāṅge 'viṣad vidyāyā,
vipro bhūpovapūr viṣeṣa³⁵ nṛpatiḥ krīḍāçuko 'bhūt tataḥ.

Uhle's prose version, edited and translated excellently from a single manuscript in ZDMG. XXIII. 443 ff., is again, a drier handling of some such version as that of the Pārçvanātha. The events of the two stories are alike step by step, but they are narrated here succinctly and with avoidance of all rhetoric. Though the Pārçvanātha introduces episodes, secondary moralizing, and much ornamentation, it represents a closer approach to the prime form than Uhle's version which, again, is not very much more than a table of contents. Inasmuch as Uhle's version is reflected step by step that of Pārçvanātha it need not be summarized, especially as the publication is readily accessible. In one or two points Uhle's version is readily improved in the light of Pārçvanātha's. Thus the passage, p. 446, l. 15, avameva asmāi dātavyā, which Uhle very doubtingly renders, "Give him only the lowest (Science)!" must mean, "Give him (namely the Brahman) the (Science) first!" In the immediate sequel the Science is, in fact, bestowed upon the Brahman first: tadā içvareṇa brāhmaṇāya rājñe ca parakāya-praveça-vidyā dattā; cf. Pārçvanātha 3. 140, 141. Read in Uhle's text

³⁵ Uhle's manuscript has the word in this form; he makes out of it and the next word the compound viṣeṣa-nṛpatiḥ. Merutuṅga's vipro bhūpavapur viveça is the true reading.

prathamāiva for avameva.—Read in Uhle's text, p. 448, l. 10, with the manuscript, *ayaṁ mamopari caṭṣyati*, "he will hang down on the top of me;" in Pārçvanātha 3. 183, the same idea is expressed, *mā mamāstu tadārohe pāpasyopari cūlikā*, "he shall not mount as a tuft upon wretched me!"—On p. 448, l. 4, read *mānavatī* for 'mānavatī. This contrasts the word with *amānavatīnām* in l. 1: All the women of the seraglio are without pride, hence consort with the king; Queen Surasundarī alone is *mānavatī* "self-respecting" (cf. *pativrata* in l. 18).—On p. 450, l. 18 the word *mṛṇmayam* is brachylogy for *mṛṇmayam iva*: the false king, seeing the distress of Surasundarī, realizes that he can never really enjoy his royalty; his royal body, therefore, seems to him no better than clay. Note the phrase *niṣkamalaṁ rājyam* in the parallel passage, Pārçvanātha 3. 300.³⁶

The most important version of the Vikrama story, as indeed of all stories that deal with our theme as a whole, is that told in Pārçvanātha Caritra (3. 105–324), edited by Shravak Pandit Hargovindas and Shravak Pandit Bechardas (*çrāvakapaṇḍita-haragovindadāsa-becaradāsābhyāṁ saṁçodhitam*). Benares, "Vīrasaṁvat," 2348 (A. D. 1912.)

The Pārçvanātha's account of Vikrama's adventures as a parrot is one of the best specimens of çloka-fiction. It is in modern Kāvya style and a worthy, if not the best link of the Vikrama epopee. It does not seem to have belonged to the "Vikrama-Carita" (Siñhāsana), as it does not occur in any recension of that work. The Persian version which we know from Lescallier's "Le Trône Enchanté" (above), may be a loan from the Vikrama tradition at large. The story is likely to have been very popular among the Jains: one wonders whether it occurs in the *Triṣaṣṭicalākāpuruṣa Carita*. I should, in any case, hardly think that it is original here.³⁷

³⁶ Uhle prints several times *parakāyāpraveça* for *parakāyāpraveça*, following, I presume, his manuscript.

³⁷ The blatant Prākṛitism *vidhyāyati*, Sanskrit back-formation from *vijjhāyati*, "become extinguished," in 3. 297, is hardly sufficient to suggest a Prākṛit original. The Pārçvanātha familiarly employs forms of this verb: 1. 489; 3. 297, 361, 893; 6. 609, 858, 1322; 8. 243, 385. See Johanssen, IF. III. 220, note; Zachariae, KZ. XXXIII. 446 ff. In 8. 243, correct *vidhyāyapati* to *vidhyāpayati*.

In Pārçvanātha it is, rather curiously, not made to illustrate āudārya, the standard moral quality of Vikrama, but rather his vinaya, or tactful conduct, which furnishes part of the text of a very long preachment (with excellent stories) in behalf of the four "worldly" virtues (lāukikā guṇāḥ): vinaya, "tact;" viveka, "discretion;"³⁸ susaṅga, "keeping good company;" and susattvatā, "noble endurance," from 3. 97 to the end of the chapter.

The following is a translation in full of this version of

VIKRAMA'S ADVENTURES IN THE BODY OF A PARROT.

Vikrama and His Queen Kamalāvati (105-108).

There is in India, in the land of Avanti, a city named Avanti, resplendent with men and jewels gathered there from sundry strange lands. In that city there governed Vikrama, a ruler of the earth, of noble form, and he, though his own power was unrivaled (advāitavikrama),³⁹ kept extoling the accomplishments of Viṣṇu (Trivikrama). That king, though lavish with his wealth, was free from haughtiness; though endowed with might, was tolerant; and, though he himself was instrumental in exalting noble men, yet he was sincerely modest before them that deserved honor.⁴⁰ His was a beloved Queen, Kamalāvati⁴¹ by name, fashioned, as it were, by a skilful poet. She had many noble qualities: strength (of character), graciousness, sweetness, loveliness, and more.

Vikrama Extols the Glories of His Kingdom, and is Acclaimed by a Visitor (109-118).

One day that monarch, beholding his court that was like the palace of Indra, rejoiced exceedingly and asked those who were

³⁸ Vinaya, together with viveka, often, *e. g.*, Çālibhadra Carita 1. 21. A person having such virtues is called mahāpuruṣa, according to a pair of ślokas cited in a foot-note to the same text, 2. 2: udāras tattvavit sattvasaṁpannaḥ sukṛtāçayaḥ, sarvasattvahitaḥ satyaçālī viçadasadguṇaḥ, viçvopakāri saṁpūrṇacandranistandrayṛttabhūḥ, vinītātmā vivekī yaḥ sa mahāpuruṣaḥ smṛtaḥ.

³⁹ Advāita, "unrivaled," is punningly the name of Viṣṇu. The second meaning is: "And he, having power equal to Viṣṇu's, nevertheless kept praising Viṣṇu." The passage puns also thrice on the name of Vikrama.

⁴⁰ Note the play upon ānnatyam and vinataḥ.

⁴¹ "Like a lotus."

present in his hall of audience: "Ah, tell me! Is there anywhere any accomplishment, science, wealth, or intelligence so marvelous as not to be found in my kingdom?"⁴²

Then a certain visitor, skilled in polite accomplishments, his face blossoming out with joy, saw his opportunity, and declaimed aloud: "Long have I roamed the treasure-laden earth, but I have not beheld a union of the rivers of glory and knowledge like unto thee. In Pātāla (Hades) rules Vāsuki,⁴³ O king; in heaven Çakra (Indra). Both these, invisible as they are, are realized by the mind through thy majesty, O Ruler of the Earth! Wise men say, O Lord, that heaven is the goal of noble men. But even there is but one moon; in thy kingdom they are counted by the thousand!⁴⁴ No wealth is that wealth, worthless is that accomplishment,⁴⁵ ignorance is that understanding which does not inhere in thee! Fragrant with the fulness of thy worth, controlling by thy might the surface of the earth,⁴⁶ thou doest now stand at the head of kings, as does the syllable *om* at the head of the syllables. Thou art wise with the mind of Vācaspati;⁴⁷ at thy behest the people enjoy life; gladly to thee bow the chief rulers of the circles of the earth. The warriors of thy enemies cannot endure thy scent any more than that of an elephant in rut. This thy host of dear wives is lovely with their bodies bent with the burden of the God of Love."⁴⁸

⁴² For this sort of boastful inquiry cf., *e. g.*, Jacobi, "Ausgewählte Erzählungen aus dem Māhārāṣṭri," p. 39; Leumann, "Die Āvaçyaka-Erzählungen," II., 8. 3 (p. 15).

⁴³ The beautiful king of the serpents.

⁴⁴ The pun of the original cannot be reproduced perfectly: *kalāvān*, "moon," literally "having phases," means also "having accomplishments"; the implied plural *kalāvantas* means "having accomplishments," and at the same time punningly "moons." Sanskrit poets rarely neglect the opportunity of this double entente; see, *e. g.*, Kathās. 34. 163; 35. 114; the present text, I. 373; Çālibhadra Carita, I. 100.

⁴⁵ Sanskrit pun: *niṣkalā*, lit. "without accomplishment" (*kalā*).

⁴⁶ Sanskrit pun: *vikramākrāntabhūtaḥ*, "with Vikrama astride over the surface of the earth."

⁴⁷ The Lord of Speech or Wisdom.

⁴⁸ I suspect that *anaṅgabhara*, "carrying the God of Love," is a kenning for "breasts," to wit, "with their bodies bent by the weight of their breasts."

The Visitor Points Out Vikrama's Single Shortcoming, Namely, Lack of the "Art of Entering Another's Body," and Vikrama Starts Out to Obtain It (119-124).

"You have here, my lord, that which exceeds magic,⁴⁹ wonderful in its mystery. Only one art, namely the 'Art of entering another's body,' is not found here." The king eagerly said: "Where is this found? tell me quickly!" And he replied: "On the mountain of Çrī, your Majesty, in the keep of a man, Siddheçvara."⁵⁰ The king dismissed the assembly, put his minister in charge of the affairs of the kingdom, and, eager to obtain this science, went out from the city by night. Putting aside such pleasures of royalty as were his; not recking the hardships of the road; thirsting after new experience; courage his sole companion, he went rejoicing. For low men strive for gratification of the body; average persons for increase of wealth. Superior men, on the other hand, strive for some wonderful end.⁵¹

And as he thus steadily proceeded on his way, as if drawn by the reins of his persevering spirit, the mountain of Çrī soon hove in sight.⁵²

Vikrama Finds the Master of the Art, Obtains His Favor, and Meets a Rival (125-133).

There, in a certain place, the king perceived the Master of magic, of tranquil countenance, Siddheçvara by name. Joyfully he made obeisance, and then spake: "Through the mere sight of thy person I have attained my purpose, O Lord of Sages! The moon unasked is sure without stint to delight the world. Therefore I shall worship thy two lotus feet, union with which was difficult to obtain. Permit it!" And when he was not forbidden he did as he had said.

Now a certain Brahman had been on the spot a long time ahead

⁴⁹ The rather despised indrajāla.

⁵⁰ Lord of Magic.

⁵¹ The same text, I. 421, with a different turn: tundasya bharaṇe nīcās tuṣṭāḥ svīyasya madhyamāḥ, uttamā bhuvanasyāpi satām svaparatā na hi. Similarly also 7. 121.

⁵² In the third pāda read perhaps tasya for yasya.

of him in order to acquire the Science, but the very devotion he showed became a plague because of his constant importunity. As seed sown in a clear field comes up quite by itself, thus⁵³ also other good deeds prosper; covetousness alone results in misery. The Master was delighted with the king's pleasing and disinterested⁵⁴ services, such as preparing his couch, or washing his feet. Even stone idols, to whom devotion is paid with intent mind, straightway show delight.⁵⁵ How much more so do sentient beings! So the Master said: "Noble Sir! From your tactful conduct I know you to be some ornament of men, interested in foreign lands. I am delighted with your good breeding, so accept from me the 'Art of entering another's body,' in order that I may feel that I have discharged my debt for your devotion."

Vikrama Induces the Master Against the Latter's Inclination to Bestow the Art upon the Brahman, after That Receives it Himself (134-144).

Upon hearing this Vikrama, indifferent to his own interests, perceiving the disappointment of the Brahman who had come long before him, reflected with rising compassion: "How can I go away, carrying with me the Art, as long as this Brahman Guru who has been here a long time is, poor man, without hope? Hence I will make the teacher bestow the Art on him." And he said: "Reverend Sir, show me thy favor by bestowing the Art upon him who has long served thee zealously." Sadly the Guru replied: "Do not give a serpent milk to drink. He is unworthy, and with an unworthy person the art works great mischief. Think how, once upon a time, a Master of magic, seeing the bones of a lion, made the body of the lion whole and undertook to give him life; how, warned by his people, he nevertheless in his madness gave him life; then the lion slew him."⁵⁶ In spite of this reminder the king, intent upon another's interest, fervently embraced the Master's feet, and prevailed upon him to bestow the art upon that Brahman. Out of respect for

⁵³ Read tathā for yathā.

⁵⁴ Yāñcārahitāñ, literally "free from importunities."

⁵⁵ Thus in 7. 642, a stone idol of a Yakṣa, when implored, gives sweetmeats to a hungry boy.

⁵⁶ This refers to a familiar fable: see Benfey, Pañcatantra, I. 489; II. 332.

the command of the master the king himself also accepted the art, and the Magician expounded to him plainly the rules for its application.

The Brahman, though he had not been dismissed by the Master, was anxious to depart. Not so the king, even though he was given permission, because he was burdened with his affection for the Master. For noble men, after they have been laden with a pack⁵⁷ of accomplishments, do not turn their backs upon their benefactor, like peacocks upon a pool. But the Master dismissed the king, reluctant though he was, saying: "You have your affairs to regard, whereas I must devote myself to pondering on the Law (dharma)."

Vikrama and the Brahman Return Together to Avantī (145-149).

The king, having prepared himself for the execution of the Magic Art, and having taught the Brahman to do the same, arrived, perfect in the art, at his own city, accompanied by the Brahman. Out of friendly feeling he told the Brahman his own history: the ocean, though deep, because it is clear, displays its jewels. He passed the day in hiding, but at night, leaving the Brahman outside, he entered the city alone, in order to observe the state of his kingdom. Delightedly he noted that the people of the city everywhere were engaged in their usual pleasing occupations, such as celebrating in the temples of the gods, with song, festival, and drama, and if anyone happened to be worried by evil omens, such as sneezing⁵⁸ or stumbling, he propitiated the omen by exclaiming, "Long live Vikrama!"

Vikrama Enters the Body of the State Elephant that Has Just Died, and the Brahman Basely Usurps His Body and Kingdom (150-160).

Then the king observed that the people within the palace were upset because the state elephant had died. He returned to where

⁵⁷ It is not possible to reproduce the double meaning of kalāpa, which means both "bundle" and "peacock's tail"; noble men do not turn the knowledge which has been given them so as to show it as a tail to their benefactor; peacocks do turn their tails towards the pool which has refreshed them. It is rhetorical vakrokti.

⁵⁸ On various aspects of the sneeze as an omen see Henry C. Warren's paper in PAOS. XIII, pp. xvii ff.; and Tawney, "Translation of Kathākoṣa," pp. xx, xxii, and 75.

the Brahman was, and said to him: "Friend, look here, I have a mind to disport myself by means of my Art: I shall enter into the elephant so as to see something of what is going on within the palace. Do you here act as guardian beside my body, so that, with your help, I shall clearly recognize it." Thus he spoke, there left his own body, and entered into the carcass of the elephant. Then the prince of elephants as formerly disported himself blithely. Not only was his own elephant thus revived by the king, but also the entire royal court which had collapsed at its death was given life anew. Many jubilant festivals were set afoot for the prince of elephants, and these performances gave pleasure to the king even though he was occupying a strange body.

Then that base-souled man who had been set to watch the king's body, violator of faith, betrayer of friend, reflected: "Of what use to me is my own wretched body, plagued by racking poverty: I will enter Vikrama's body and serenely rule the kingdom!" Thus he did. The false king entered the palace quivering like an animal of the forest, because he did not know where to go. Holding on to the arm of the minister who met him in a flurry, he sat down on the throne in the assembly hall; the king's retinue bowed before him. The assembled multitude cried: "Fate has restored to life the king of elephants, and the king of men has returned again. This is indeed sugar falling into milk."⁵⁹

The False King's Behavior and First Encounter with the Queen (161-173).

But the false king did nothing for those who craved his customary conversation and favors, because he did not know their names, business, or other circumstances. The Queen's favorites came on rejoicing, but they did not find him, conditioned as he was, in the mood for sport, dalliance, or coquetry. The minister who had conserved the mighty kingdom obtained no audience; neither did the chief vassals, nor yet the citizens receive their meed of honor. When they saw the king in this condition they wondered: "Has some god or demon in the guise of the king taken possession of

⁵⁹ The same figure of speech, çarkarādugdhasamīyogaḥ, in Pārçvanātha 6. 1349.

the vacant throne? Yet this does not tally, because his feet touch the ground and his eyes wink.⁶⁰ The king's mind must be wandering for some reason." The minister then concluded that, if the king's mind, inflamed by separation, was to be assuaged, that task could only be accomplished by the nectar of Kamalā's speech, and ordered a female attendant to conduct him thence. The false king then reflected: "Ah, what pleasant lot is mine, that has brought me to this station, hard to attain even in imagination!"

The Queen arose in confusion, and along with other ministrations, prepared for him the throne. But when she looked at the king again she fell to the ground as if in a faint. Her attendants raised her and asked: "What does this mean, your Majesty, tell us?" And the king also said: "How is it, your Majesty, that you are struck in a faint at my arrival?" On hearing his voice she was greatly pained and thought: "He looks like my beloved, yet afflicts me as an enemy!" Artfully she answered: "Your Majesty! At the time when you started upon your journey I uttered a fond prayer to Caṇḍī for your happy return: 'O Goddess, only after paying honor to thee, shall I look with my eye upon my beloved!' Now, having failed to do so before seeing you, Caṇḍī felled me to the ground. Therefore I shall let you know myself, O king, the time suitable for paying devotion to the goddess." Then the king, thus answered by the queen, went out of the palace.

Vikrama in the Body of the Elephant Escapes from Avantī
(174-187).

At this time the Minister was adorning the state elephant⁶¹ for the royal entry,⁶² so that the people should see their sovereign at length returned. Also, that the king, seeing his city full of jubilant citizens, should become himself again, and commune with all as of old. Now the menials who were painting the ornamental marks on

⁶⁰ Similar personal characteristics of the god are frequently alluded to; they belong to the regular apparatus of fiction. See Nala 5. 23 = Kathās. 56. 272; also Kathās. 32. 31; 33. 178. See Tawney's "Translation of Kathāsāritsāgara," Vol. I, p. 561, note.

⁶¹ Now inhabited by Vikrama.

⁶² So we must translate rāja-pāṭyāi: the word is not quoted in the Lexicons.

the elephant kept saying one to the other: "Too bad, our Lord has become as one distracted by his journey to a strange land!" Then that prince of the elephants, hearing this, reflected in great perturbation: "Alas! What is this, woe me! The Brahman is certainly disporting himself as king in my body. Because, though warned by the Master, I yet induced him to bestow the Art upon this vilest of Brahmans, therefore this consummation has speedily come about. Because I forgot the precept taught me from childhood on, not to be too confiding, I nevertheless reposed trust in this man, therefore some trick of fate has surely taken place. The lowly may be raised up by fate; the lofty may be made insignificant—this very experience has brought him fortune, and robbed me of the same. All possessions on earth, elephants, dependents and the like, follow the body: since my body is gone all that is mine has come to belong to another. Just as eye-witnesses observe in this world even so it goes with a man in the next world. Therefore wise men arrange for good deeds to go with them as their true companion karma. In any case I shall now watch for an opportunity to make my escape: he shall not mount as a tuft upon wretched me!"

Having arrived at this decision the elephant raised up his ears, curved his trunk, and began to run swiftly, so that a great tumult arose. He was pursued by foot-soldiers, horsemen, and others by the thousand, but, as he ran more and more swiftly, they gave up the chase in disgust. Tired out he reached a distant forest and reflected dejectedly: "Compare now my former state of royal rule by a mere contraction of my eyebrow with this flight of mine! However, this plight is not a bit too sore for a fool who has taken up with a rogue!" Engaged in such reflections the king was assailed by the pangs of hunger, thirst, and the ocean of his regrets.

*Vikrama Meets a Parrot-hunter, Enters the Body of a Dead Parrot,
and Induces the Hunter to Take Him to Avanti to Be
Sold as a Parrot of Price (188-195).*

He reached the shade of a banyan-tree, which appeared to him like an only friend, and, when in time he had become composed, he saw a man standing there among the trunks of the banyan tree,

engaged in killing parrots with a sling-shot.⁶³ The king, worried by his great body, hard to sate and unwieldy, considered: "What use is this body to me? Surely scope of action is more advantageous to success! Therefore I shall enter into the body of a parrot!" And thus he did.

Then the parrot said to the hunter: "Friend, what do you want to be killing so many parrots for? Take me to Avantī, and you surely will get a thousand ṭanka-coins for me; you must, however, give me assurance of personal safety." The hunter on hearing this gladly promised the parrot security and then took him in his hand. Next he fed him on meal⁶⁴ and water, put him at his ease, and then went to Avantī, where he took stand on the king's highway. When the people asked the parrot's price, the hunter said it was a thousand; he recites whatever Çāstras people ask for. Then they offered even more than the price asked, but the hunter, at the bidding of the parrot, refused to accept. Finally he demanded an exorbitant price.

Queen Kamalāvati Buys the Parrot, Engages Him in Brilliant Conversation, and Makes Dispositions for His Comfort
(196-209).

At this juncture some attendant maids belonging to Queen Kamalāvati arrived. The parrot who knew well their dispositions, when accosted by one of them, recited in a sweet voice: "Pierced by the arrow of thine eyes, O graceful lady, one deems one's self happy and lives; not pierced one dies: here is a marvelous Science of Archery! Now do thou in turn recite something, that I may repeat it after thee in the manner of a pupil." But she retorted: "Thou art thyself a veritable Guru. Of whom shouldst thou be the pupil?"

Then the maid, delighted, went and reported to the Queen: "O Mistress! never before have I seen or heard a parrot so highly cultivated." The queen, enchanted by her report, concluded that Fate had furnished the parrot as a means by which she might divert

⁶³ Dhanurgolikā: the word recurs in the same text, I. 317, in the form dhanurgulikā. This compound is not in the Lexicons.

⁶⁴ Cūrṇi for cūrṇa; so also this text, I. 386; 7. 351.

herself with the art of poetry. Eagerly she addressed her: "Woman, go with speedy feet, pay the man his price, and bring hither the parrot prince!" Thus the servant did, and the hunter, contented, went to his home. She put the parrot into the lotus of her hand, and brought him into the presence of the queen.

When he saw Kamalāvati joyfully coming to meet him the parrot extended his right wing, and chanted sweetly: "O Queen, in order to uphold thy weight, as thou restest on his left arm, Vikrama holds the earth as a counter-balance on his right arm."⁶⁵ The queen replied smiling: "O parrot! what you say amounts to this, that one cannot, unless he rules the earth, drag the load of a woman. Very pointedly have you stated that we impose a great burden: what wise person would not be pleased with a statement of the truth?" When she had thus out of modesty deprecated the parrot's flattery in description of herself, she put him in a golden cage furnished with agreeable resting places. She herself kept his abode sweet by washing and fumigating, and fed him on choice rose-apples, pomegranate seeds, and myrobalans. And whatever other things he desired to eat or drink she brought to him, and she constantly regaled herself with the nectar flow of his conversation.

Kamalāvati and the Parrot Engage in a Contest of Riddles and Charades (210-227).

1. *A Charade on the Mystic Formula om namaḥ siddham uttaram.*—The queen bid him recite some riddles, and without further ado the parrot, for mental diversion, recited: "On what do ascetics in contemplation ponder, and what is ever performed for a Teacher? What manner of thing do lofty men obtain, and what do pupils first recite?"

When the queen, thus asked, puzzled long, and did not know, the parrot gave the answer:—om namaḥ siddham uttaram.⁶⁶

2. *Riddle on the Rounding of the Lips in Pronouncing Labials.*—

⁶⁵His right wing symbolizes Vikrama's right arm in the following passage. It is a common conceit that the king bears the burden of the earth; e. g., Prabandhacintāmaṇi (Tawney's Translation), p. 107.

⁶⁶The formula is, of course, treated analytically: in the fourth question the adjective uttaram which in the formula qualifies siddham is taken as a noun in the sense of "answer." The other three are: (1) The sacred syllable om; (2) namaḥ, "obeisance"; (3) mystic perfection.

The parrot next propounded the following riddle: "It does not inhere (lag) in nāga and nārīṅga; on the other hand it does inhere in nimba and tumba.⁶⁷ When one says, 'inhere' (laga) it does not inhere; when one says, 'do not, do not inhere' (mā mā, sc. laga) it inheres mightily.⁶⁸ What then is the answer?" When the queen had thus been questioned by the parrot, she reflected a moment and said: "Ah, I know; it is the rounding of the lips (in the pronunciation of labials)."

3. *Riddle of the Painter's Brush.*—"By it⁶⁹ serpents are rendered poisonless, gods are bereft of might, lions are rendered motionless; yet children carry it in their hand—what is it?" asked the queen. The parrot at once knew and answered: "Hear, your Majesty, I know it:—A painter's brush."

4. *Riddle of the Fly and the Spider.*—"A hero that slays elephants,⁷⁰ mounts lions, plagues soldiers, him, your Majesty, I have beheld bound in the house of a weaver."⁷¹ When she had heard this riddle, propounded by the parrot, she guessed and laughingly exclaimed: "I have it, this hero is plainly the fly!"

5. *A gūḍhacaturthaka, or Trick of Supplying the Fourth Verse of a Stanza.*⁷²—"A host of serpents to look like lotus-roots; black

⁶⁷ It is quite impossible to reproduce the ingenious trickery of this statement: na laged nāga-nārīṅge has two distinct values: the first as above; the second meaning is "the sound na inheres in nāga and nārīṅga." When taken in that sense the second pāda becomes yet more tricky: "again it inheres in nimba and tumba," which is precisely the reverse of the truth, because na does not inhere in these two words. That is part of the catch: the labials mb is what inheres in the two words.

⁶⁸ The rounding of the lips in pronouncing m in the word mā.

⁶⁹ The text reads yathā, which must be corrected to yayā.

⁷⁰ Alluding perhaps to the familiar fable in which a fly helps slay an elephant, Benfey, Pañcatantra I. 241; II. 95.

⁷¹ Text, kolikagrhe = kāulikagrha. Cf. kolikagardabha in Divyāvadāna, 12. The weaver here is, of course, the spider.

⁷² The text prints this and the next charade as follows:

mṛṅālābhaṁ ahivyūham añjanam kṣīrasannibham |
nabhaḥ karpūrasamkācam rājñyā gūḍhacaturthake || 219 ||
iti pṛṣṭe çukaḥ prāha karoti yaçasā mahān |
doṣo 'pi guṇatām yāti viṣam apy amṛtāyate || 220 ||

["mitrāṇi çatravo 'pi syuḥ" iti çukena gūḍhacaturthake pṛṣṭe rājñī caturthapadam prāha—anukūle vidhāu nṛṇām"]

collyrium to resemble milk;⁷³ a cloud to look like camphor"—when the parrot was asked by the queen to supply the missing fourth verse, he answered—"a great man through his influence contrives to make."

6. *Another gūḍhacaturthaka*.—"Even sin assumes the nature of virtue; even poison acts as nectar; even enemies may become friends"—when the parrot thus asked the queen to supply the missing fourth verse she answered—"when destiny is favorable to men."⁷⁴

7. *Riddle on the letter ā*.—"Even a beggar (kṛpaṇa) is fit to be honored by a king (by lengthening the interior *a* of kṛpaṇa to *ā* so as to make it kṛpāṇa, 'sword'); even the noble (udāra) is beset with greed (by shortening the *ā* of udāra to *a*, so as to make it udara, 'belly'); by whose presence or absence even he who is addressed by name (ākhyāta) is not known (akhyāta)." When the parrot was thus questioned he answered:—"The letter *ā* (ākāraḥ)."

8. *Riddle on the Syllable dhi(k), or dhikkāra, Treated as dhikkāra*.—"With (the prefixed syllable) *ā* it expresses sorrow (*ādhi*);

It should be printed as follows:

mṛṇālābham ahivyūham añjanaṁ kṣīrasannibham |
nabhaḥ karpūrasaṁkācaṁ—rājñyā gūḍhacaturthake
īti pṛṣṭe çukaḥ prāha—karoti yaçasā mahān || 219 ||
doṣo 'pi guṇatām yāti viṣam apy amṛtāyate |
mitrāṇi çatravo 'pi syuḥ—

īti çukena gūḍhacaturthake pṛṣṭe rājñī caturthapadaṁ prāha—
anukūle vidhāu nṛṇām || 220 ||

For this kind of entertainment see Zachariae in "Gurupūjākāumudī," pp. 38 ff.

⁷³ See Böhtlingk's "Indische Sprüche," 7568: nāñjanaṁ çuklatām yāti, and cf. *ibid.*, 2146.

⁷⁴ "When destiny is favorable to men" = *anukūle vidhāu nṛṇām*. The sentiment of this speech is expressed from the opposite point of view in Pārçvanātha, 2. 792-3:

pratikūle vidhāu kimvā sudhāpi hi viṣāyate,
rajjuḥ sarpibhaved ākhubilāṁ pātālatām vrajet.
tamāyate prakāço 'pi goṣpadaṁ sāgarāyate,
satyaṁ kūṭāyate mitraṁ çatrutvena nivartate.

"When fate is adverse nectar turns to poison, a rope turns serpent, a mole-hole leads to inferno. Light turns darkness, a puddle in the footstep of a cow turns ocean; truth becomes guile, and friendship vanishes in hostility." Cf. Böhtlingk, "Indische Sprüche," nr. 4226.

with (the prefixed syllable) vi it is pondered by pious men (vidhi, 'religion'); with (the prefixed syllable) ni it is desired by people (nidhi, 'treasure'); by itself it makes no sense (dhi, which is no word)."⁷⁵ When the queen was thus asked by the parrot she answered:—"The syllable dhik (dhikkārah)."⁷⁶

9. *Riddle on the Syllable na.*—"That which is at the beginning of night (first syllable of naktam, 'night'), at the end of day (last syllable of dina, 'day'), and different from evening;⁷⁷ though it is in the interior of the mind (mānasa, which has the syllable na in the middle) it is somehow not⁷⁸ perceived." When the parrot had been thus questioned by the queen he answered:—"The syllable na (nakārah)."

10. *Riddle on the Compound ihālamkārasaṅgamam, "a Combination of Effort and Rhetoric."*—The next needs to be before the eye, to wit:

lakṣmī-kheda-niṣedhārtha-brahma-cakrāṅga-çarmaṇām,
ke çabdāḥ vācakāḥ khāntam brūhi kiṁ ṇāntam ichasi.
arthinām kā sadā citte⁷⁹ kā dagdhā kapinā purā,
ikṣuyaṣṭeḥ kim ichanti kiṁ ca haṁsasya sundaram.
sukavīnām vacaḥ kīdr̥g çukena viṣame kṛte,
iti praçne yadā rājñī nāvadaḍ mūḍhamānasā.
ekadvisarvavarṇānām paripāṭikrameṇa saḥ,
çuka evottaram cakre ihālamkārasaṅgamam.

The trick of this riddle is (1) To divide ihālamkārasaṅgamam into single syllables each of which furnishes a word, disregarding vocalic fusion; (2) to divide it into pairs of syllables, each pair being a word; (3) to allude to the word as a whole: (1) "What

⁷⁵ The last passage, kevalas tu nirarthakaḥ, seems to hold a second meaning, to wit: "by itself it has an unmeaning letter ka."

⁷⁶ Merutuṅga's Prabandhacintāmaṇi, p. 156, has a similar charade, in which the prepositions ā, vi, and sam are prefixed to the word hāra.

⁷⁷ The trick here appears to be as follows: pradoṣo, "evening," does not contain the syllable na; therefore it is different from na. Yet evening should be at the beginning of night and end of day. Hence the catch: "That which is at the beginning of night, the end of day, and yet something else than evening."

⁷⁸ Again a catch: lakṣyate na kathamcana, with second meaning, "na is somehow perceived."

⁷⁹ Text, erroneously, cite.

words express the goddess Lakṣmī (ī); distress (hā); forbidding (alam); Brahma (ka); part of a wagon (ara, 'spoke'); protection (sam); next tell the letter which follows the letter kha (in the kavarga of the Hindū alphabet, namely ga); do you wish also the letter which follows the letter ṇa (in the ṭa-varga of the Hindū alphabet, namely ta). All this makes up the theme ī + hā + alaṁ + ka + ara + saṁ + ga + taṁ. = ihālaṁkārasaṁgatam." (2) "What is ever in the mind of those who desire?" (Answer: ihā "effort"); what city was burned by the monkey? (Answer: Laṅkā, in Ceylon); what do people desire of sugar-cane? (Answer: rasam 'juice'); and what is beautiful in the haṁsa-bird? (Answer: gatam, "its gait").⁸⁰ This again makes up the theme: ihā + laṁkā + rasaṁ + gatam. (3) "What sort of a word of skilled poets is this?" Thus the parrot had put this tangled riddle, and when the Queen, her mind bewildered, did not answer, the parrot with successive arrangement of the word into single syllables, two syllables, and all its syllables gave the answer: ihālaṁkārasaṁgatam ("a compound of effort and rhetoric").

Salutary Instruction (Hitopadeṣa) by the Parrot (228-233).

Then the queen asked the parrot: "Recite some well-spoken words devoted to salutary instruction!" The parrot, thus requested by the queen, then replied: "Listen! A deed that is done after careful deliberation; speech that is well-weighed; passions completely under control never work mischief. Thought charged with rectitude; speech adorned with sweetness; and a body inclined with courtesy do not belong to ignoble men. Wrath of noble men endures but one moment; their vow for as long as it is set. But their responsibilities in the world last as long as life itself. Self-praise and abuse of others; envy of the good qualities of noble men; and inconsequent chatter drag one down low. Speech without malice towards others; serene dignity of countenance; and a mind discreet about what it has heard, these qualities lead a man aloft."

⁸⁰ The gait of the haṁsa is considered beautiful. A graceful woman is haṁsagāmini, Manu, 3. 10. In 7. 603 of the present text five animals are said to be conspicuous for their graceful gait: haṁsa, elephant, bull, krāuñca-bird, and crane. Cf. Böhlingk, "Indische Sprüche," 7360.

Discretion Illustrated by the Simile of the Three Skulls(234-238).⁸¹

“Thus a certain king of yore caused his wise men to make the test of three skulls⁸² that had been brought by a stranger from another land. On that occasion a thread put into the ear of one of the skulls came out of its mouth: the price of that skull was a farthing (kaparda), because it would blab what it had heard. Again, a thread put into the ear of the second skull came out at the other ear: the price of that skull was a lakh, because it forgot what it had heard. But the thread inserted into the ear of the third skull went straight down the throat: that skull was priceless, because what it heard remained in its heart. Conforming with this, O Queen, who that has ears and hears reference to another’s guilt does not become discreet in mind?”

Kamalāvati, the Parrot Protesting, Adopts Him as Her Husband

(239-245).

Now Kamalā’s soul was so delighted by this discourse of the parrot, that she made the following promise: “I shall certainly live and die together with thee, O parrot!” But the wise parrot answered her: “Say not so, beloved wife of a king! Of what account am I, a wee animal, beside thee, beloved of Lord Vikrama? Moreover, O Queen, thy husband, out of love for thee will come and go; how canst thou avoid fond intercourse with him?” Upon hearing this Kamalā, sighing deeply, exclaimed: “O paragon of parrots, my eye tells me that my beloved has returned from abroad, but my mind says not. Disturbed by this, I shall devise some answer and dismiss the king. But you, as a husband, shall afford me delight, that do I here declare!” Then the king-parrot, filled with a great joy, reflected: “The Art called Entering another’s body has been of profit to me, for how else could I have tested the heart

⁸¹ Cf. R. S. Mukharji, *Indian Folklore*, p. 36; S. Devi, *The Oriental Pearls*, p. 115; E. J. Robinson, *Tales and Poems of South India*, p. 328. A mere allusion to the test of the three skulls, which is not entirely explained in the story, may be found in the *Kathāprakāṣa*; see Eggeling in “*Gurupūjākāumudī*,” p. 120 ff. Cf. also the Prākṛit verse quoted from the *Vikrama Carita* (126) by Weber, *Ind. Stud.* xv. 345.

⁸² *Trikapālīparikṣaṇam*; not in the Lexicons.

of the queen? Moreover, judging from this show of feeling other delights shall be mine.!"

The Parrot at Kamalāvati's Request Preaches the Law (246-252).

The queen again addressed the parrot: "I am vastly pleased with thy nectar-sprinkling speech; do thou then tell something of the Essence of the Law." Then the parrot said: "Listen, O Queen, I have heard from the mouth of the Master that it is meritorious to benefit others, sinful to oppress others. No moral obligation compares with abstention from doing injury, no vow with content. Nothing makes for purity as does truth; no ornament is there the like of virtue. And it has been well said: Truth is purity; ascetic practice is purity; control of the senses is purity; pity of all living things is purity. Purification by water holds but the fifth place. To cast away filth of mind, that is a bath indeed; to bestow security from injury, that is a gift indeed; to know truth's essence, that is knowledge indeed; to extricate the mind from the senses, that is contemplation indeed. Even the householder⁸³ who constantly eats food in faith may through purity of mind attain to the law; without it, even ascetic practice is in vain. For it has been said: The mind of man alone is the instrument of bondage or release;⁸⁴ in bondage it clings to the senses, but in release it casts them away."

Episode, Illustrating the Superiority of Soul-purification over Meritorious Deeds (253-286).

"Thus once upon a time a wise king heard that his brother, a Sage, had arrived at a part outside of the city; then he went there followed by his retainers. The king, adorned with the bloom of his hair that bristled from joyous emotion,⁸⁵ paid his respects to the Sage, listened to the law from his mouth, then returned to his palace. The chief queen, longing in turn to greet her brother-in-law, the Sage, took leave of the king in the evening, and made the following vow: 'I must in the morning, sur-

⁸³ In Jain religion the lay householder (gṛhin, gṛha-vāsin, çrāvaka, etc.) is distinguished from the professional ascetic (yati). The religious obligations of the former class are less stringent than those of the latter.

⁸⁴ Bondage in saṃsāra; release in nirvāṇa.

⁸⁵ Horripilation with the Hindus is a symptom of joy as well as of fear. In literature it is almost always connected with joy.

rounded by my retinue, salute this Sage, Soma by name, and not take food before he has been feasted.' Now on the road between the city and the park there was a river. When she arrived there by night the river was flooded, and flowed too deep for crossing. At that the queen was perplexed in her mind, and in the morning asked her husband how then she might obtain her heart's desire. The king replied: 'Queen, let not such a thing worry you, because it is easily managed. Go cheerfully with your retinue! On the hither bank of the river remember first to call upon the River Goddess, join your hands in supplication, and with pure mind recite: "O Goddess River, if my husband has practised chastity since the day on which he paid his devotions to my brother-in-law, then promptly give me passage!"'⁸⁶ Upon hearing this the queen reflected in surprise: 'Why now does the king, fifth Protector of the World, say such an absurd thing? Since the day of his devotion to his brother I have become pregnant by him with a son; that wifely state of mine he knows full well. But why be in doubt when the test is at hand, particularly since devoted wives should entertain no doubt about a husband's statement. Because a good wife that doubts the instruction of her spouse, a soldier that of his king, a pupil that of his teacher, a son that of his father break their vow.' Thus the queen reflected, and went with her equipment and train to the bank of the river, where the face of the earth was crowded with the assembled people. There she called upon the River Goddess, paid honor to her with a pure mind, and openly made the truth-declaration,⁸⁷ as told her by her husband. At once the river banked its waters to the right and to the left, became shallow, gave passage, and the queen crossed to the other side.

"She thought herself favored, and then paid proper respect to the Sage. And when she had received his blessing the Sage asked the devoted wife in what manner she had crossed the river. She told the whole story, and then asked the Lord of Sages how her husband's inconceivable chastity was valid. He then said: 'Hear Lady! When I took vow, from that time on the king also, intently eager for holiness, became in his soul indifferent to earthly matters. But as

⁸⁶ The notion that rivers may be induced by prayer to furnish passage is a very old one in India; see Rig-Veda 3. 33. 9; 4. 19. 6.

⁸⁷ Satyaçrāvaṇā = the Buddhist saccakiriya; see above, p. 16, note.

there was no one available to bear the burden of royalty, he kept performing his royal acts in deed but not in thought. Thus it has been said: A woman devoted to another man follows her husband;⁸⁸ thus also an ascetic devoted to the truth follows the *samsāra*.⁸⁹ Therefore, though he is in this wise leading the life of a householder, the king's chastity is valid, because his mind is unspotted, even as a lotus that stands in the mud.'

"The queen then paid reverence to the Sage, and having attained to supreme joy went to some spot in the forest and pitched her camp. She had a *rasavati*-pudding⁹⁰ prepared for herself and train, ordered the Sage to be supplied with the same, and thus fulfilling her vow, ate of it herself. She then went to bid adieu to the Sage, and asked him how now she was to recross the river. The Sage replied with tranquil voice: 'You must say to the River Goddess: "If that Sage since taking his vow has steadily lived in fast, then make passage for me!"' The queen in renewed surprise went to the bank of the river, recited the words of the Sage, crossed the river, and arrived home. She narrated everything to the king, and asked: 'How could the Sage be in fast, since I myself entertained him with food?' The king replied: 'You are simple, O Queen, you do not grasp the spirit of the law: the lofty-minded Sage is indifferent to both eating or non-eating. Even though the Sage in the interest of the law eats pure food that he did not prepare or order to be prepared, nevertheless that is said to bear the fruit of an unbroken fast. Mind is the root, speech the crown, deed the branch-expansion of the tree of the law: from the firm *root* of that tree everything springs forth.'

"When the queen had comprehended this lofty-mindedness of her husband and brother-in-law, in full sympathy⁹¹ she purified her own mind also." The parrot then said: "This essence of the law which I, the parrot, have proclaimed to you illustrating it by story, that verily is illumination⁹² by light. The mind even of noble

⁸⁸ See the story in Benfey, *Pañcatantra*, II. 258, in which this idea is employed to trick a confiding husband; cf. *ibid.*, I. 371.

⁸⁹ These rather loose parallels are intended to illustrate the paradoxical contrast between the king's action and state of soul.

⁹⁰ According to Böhlingk's *Lexicon* *rasavati* is curdled milk with sugar and spices; see Tawney's *Translation of Prabandhacintāmaṇi*, pp. 156, 157, 196.

⁹¹ *Anumodanā*, fem., not in the *Lexicons*.

⁹² *Dhavalana*, abstract noun from *dhavalaya*, not in the *Lexicons*.

women, as long as it derives knowledge from natural disposition alone, is quite sure to go astray like a conceited Paṇḍit."

Kamalāvātī Divines that the Parrot is Vikrama, Whereupon the Latter Abandons His Body and Enters into the Body of a House-lizard (287-299).

When the queen had heard this clear and substantial speech⁹³ of the parrot, she thought that there was no one quite like him in fulness of knowledge: "My faltering mind was under delusion: this is the king, here speaks his voice!" While the queen was thus rejoicing sleep descended upon her. Then the king in the guise of a parrot, noticing there a dead house-lizard,⁹⁴ entered into it, that he might test whether the queen would virtuously keep her word. Soon the queen, waking of herself, and seeing the parrot-prince lie soundless, began to rouse him with hundreds of tender endearments: "Speak, O parrot! why dost thou not to-day pour nectar into my ears? Thou who hast awakened⁹⁵ me, shall I in turn awaken thee? Abandon sleep, arise, recite the morning prayer! Wherefore this darkness of sleep on the part of noble beings that make shine the torch of their knowledge? Why dost thou to-day not give answer, how didst thou wax wroth with me? Since thou preservest thine own form shall I not forsooth suspect deception even in thy sleep?"

When the parrot, urged by such and other words did not wake up she arose in distress, and touched him with her hand. Even so he did not breathe; then the queen fell in a faint. Soon coming to herself she wailed and exclaimed: "Woe me, O parrot, why has this wretched fate⁹⁶ overtaken thee? O evil destiny, tell me why he, who is like a sandal-tree,⁹⁷ has been consumed by thy fire? Even a

⁹³ The original here contains an untranslatable metaphor: *suvivāram sagarbham ca vacaḥ*. Her utterance is compared to a womb wide open (*suvivāra*) and containing an embryo (*sagarbha*); cf. *sagarbhavacana* in this text, 7. 294.

⁹⁴ *Gṛhagodhaka*, not in the Lexicons.

⁹⁵ The double meaning of the original, which means both "awaken" and "enlight," must be left to the guess of the reader of a translation.

⁹⁶ *Dāivakam*.

⁹⁷ Sandal-wood is the emblem and quintessence of coolness; its consumption by fire marks an extreme. See *Kathās*. 31. 23; "Indische Sprüche," 340, 663, 1763, 2215, 5278, 7360.

forest-fire is quenched⁹⁸ by constant streams of water, but thou wert not deterred by the hundredfold flow of the nectar of the parrot's speech. Ah me! O king of birds, slain am I, to whom the stream of thy words had-given life! Alas! I spoke falsely for a moment in order to delay thy death."⁹⁹ Thus speaking she, with resolution caused by the parrot's death, bathed and anointed his body, and endeavored to perform the other duties suitable to the occasion.

The False King, Stricken with Remorse at Kamalāvati's Despair, Enters the Body of the Parrot, Whereupon Vikrama Returns to His Own Body (300-305).

The false king, upon learning all this from the queen's attendants, exclaimed in consternation: "Alas, alas, this entire kingdom, without Kamalā,¹⁰⁰ will be profitless to me: I must go and restore her to life!" He did as decided, but when she would not at all be restored, he once more asked: "O Queen, if I assure you that the parrot is alive, will you then also live?" And when she had assented he thought his desire fulfilled: he determined to endow the parrot with life, carry him to some other place, release him, and, thus having kept his promise to the queen, reënter his own body. After deciding upon his course he abandoned his body in a retired spot, entered the parrot and disorted himself. The king, in turn left the body of the house-lizard, and entered his own body. And when he had taken on his body, resplendent like a mighty mass of cloud, Vikrama, the king, quickly went into the presence of the queen.

Kamalāvati Excuses Her Failure to Fully Recognize Vikrama in the Parrot (306-313).

At sight of him Kamalāvati grew radiant as a garland of lotuses,¹⁰¹ and was adorned with loveliness. And the completely

⁹⁸ Vidhyāyati, Sanskrit back-formation from Prākṛit vijjhāyati; see p. 21, note.

⁹⁹ She blames herself for speaking to the parrot as though he were alive at a time when she had no good reason to doubt his death, and to act accordingly, as she now proceeds to do.

¹⁰⁰ Niṣkamalam: pun upon Kamalā, the pet (hypocoristic) name of the queen, and some meaning of kamala; either "without lotus," or "without wealth." The play of words cannot be reproduced in a translation.

¹⁰¹ The original for "garland of lotuses," kamalāmāla, puns on the name of the queen.

faithful wife was embodied in the queen who had been distracted by the arrival of a strange man, but promptly became herself again at the arrival of her own husband. When she perceived that his speech, his gait, his habit, and his regard were just as before, she fell crying at his feet and then quickly rose and clung to him. Then she exclaimed: "Life, my Lord, became one grief when you were absent in a strange land, and yet another grief when you appeared in a delusive form. Wretched woman that I am, how I was deceived by a false story, and what sort of test could I apply through my knowledge of strange countries?¹⁰² What, under such circumstances, I did accomplish, being a mere woman, is wholly due to your favor, born of the graciousness of your feet. Now do you, first of all, explain to me without omission each of the shapes you assumed." The king replied: "Your dearly beloved parrot yonder shall narrate to you." The queen then said: "Your majesty! what purpose is there in an affair that death has taken in charge? The parrot whom I have just now looked upon has become violently repulsive to me."

Vikrama Generously Forgives the Treacherous Brahman, and is Reunited with Kamalāvati (313-324).

The king took the parrot in his hand and said: "What have we here, O Brahman?" The parrot replied: "That which befits them that deceive their teacher, their king, and their friend. My king art thou, because thou rulest men; my teacher, because thou hadst the Science bestowed on me; my friend, because thou didst put confidence in me: all that has been cut off by me as if by excision.¹⁰³ The king answered: "Look here, Brahman, why do you speak thus beside the mark? Your companionship¹⁰⁴ has enabled me to pass the troublous experience of the Science." The Brahman replied: "Full well thou knowest, O King, what sort of companionship was mine.

¹⁰² She means to say that she had no means of quizzing the fake king about his experiences during his absence.

¹⁰³ *Luptam lopavad mayā*, seemingly a grammatical pun: "has been elided by me as if by elision."

¹⁰⁴ *Lalitāṅga* forgives the injuries done him by the wicked *Sajjana* for the same reason, namely, former companionship, *Pārçvanātha*, i. 293. See the same trait in the story of *Mūladeva*, *Proceedings* of this Society, Vol. LII., p. 643.

O thou great ocean of propriety and virtue! Me that has strayed from my own house and body, the tricker of friend, sovereign, and teacher, it does not, O Protector, befit thee to see and to touch! There is no noble wife like unto Kamalā, no great man like unto thee, and no base-souled creature like unto myself. Do thou then rule thy kingdom a long time; as for me, seize me by the left foot and cast me somewhere that I may devote myself to a better life.¹⁰⁵ All this shall serve thee as a lesson in the wickedness of men!"

The king heard him, his heart was softened by pity, he forgot the evil deed, and said: "See here, ours is the same Science; how then can I seize you by the foot? Go whither you desire, enjoy wealth somewhere while doing good to others in deep devotion to the law!" After he had thus dismissed him, Vikrama ruled his kingdom in Kamalā's society, happy in heart, devoted to the performance of the law. Thus the Science obtained by him through tactful conduct led to a happy issue, but the very same Science imposed great misery upon the Brahman who was wanting in that same virtue.

¹⁰⁵Karma seve.